ISSN 1059-1249

Volume 34 No. 2

collecting... projecting... and sharing

the magic lantern Gazette

-Anyone for Bingo?

See article on Page 3

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

Two Different Books Available

The Magic Lantern in the Northwest

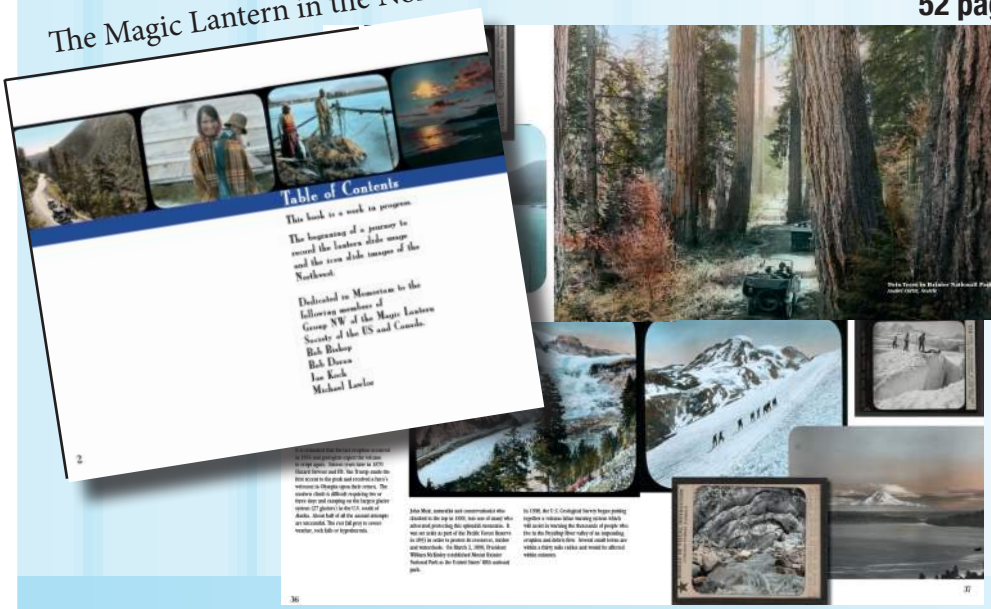


Table of Contents
This book is a work in progress.
The beginning of a journey to record the lantern slide usage and the icon slide images of the Northwest.
Dedicated in Memoriam to the following members of Group NW of the Magic Lantern Society of the US and Canada.
Bob Bishop
Bob Doran
Jon Koch
Michael Lawlor

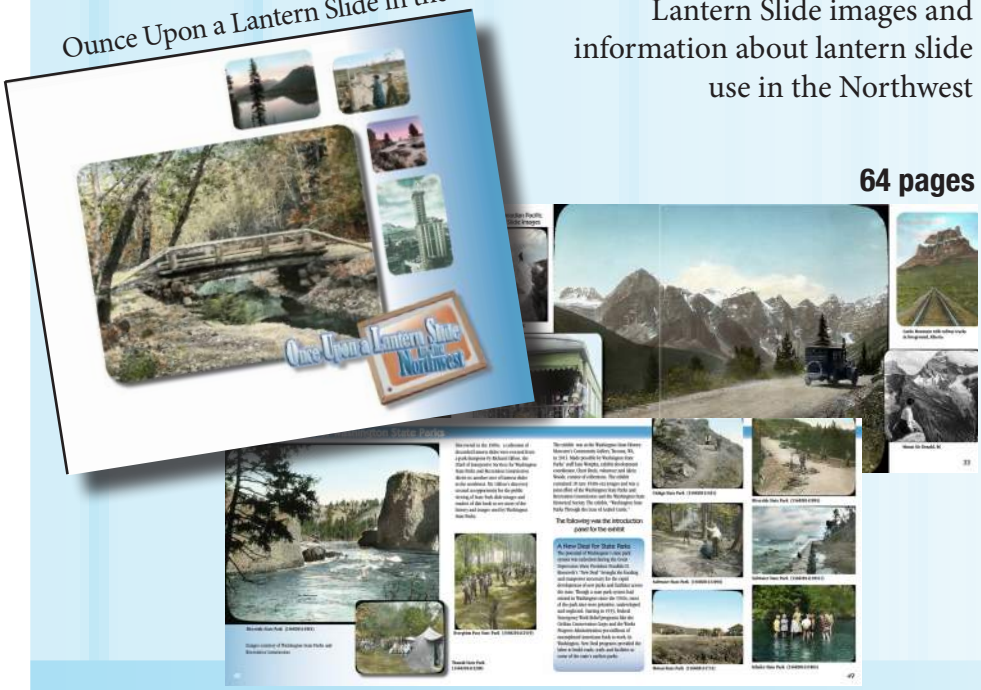
52 pages

Table of Contents
When lanterns were used in NW
Asahel Curtis creator of lantern slides
Canadian Pacific Railroad Magic Lantern slides
Others Created Magic Lantern slides
Those that used slides to tell stories
Slides that show the Northwest
Others were told about the Northwest with slides and readings
Manufacturers and producers of lantern material
Founders of the society
The Last Magic Lantern Show
Contributors

Only X copies available

8 left

Ounce Upon a Lantern Slide in the Northwest



Lantern Slide images and information about lantern slide use in the Northwest

64 pages

Table of Contents
About the Magic Lantern
What Type of Images Did They Project?
Slides that Moved
Slides of the Northwest From or By Others
Others Created Lantern Slides of the Northwest
Early Use of Slides in the Northwest
Slides Producers
Lantern Slides Document Story in 1911
Slides from 1930
Northwest Pioneer Used Lantern Slides
Slides for Telling Stories
Slides in Walla Walla
Canadian Pacific Railroad Slide Use
Slides of Sedro-Wooley
Slides of the Dream Theatre Sedro-Woolley
Advertising Slides
Coming Attraction Slides
Local Sedro-Woolly Artist Created Slide Art
Slide Art Created by Richard Odlin
Sedro-Woolley Moral Presentation
Photographer that Created Moral Slide Show
Slide Images of Washington State Parks
Advertising Slides Promote Kent Business
Lantern Slide Users of Today
Knights of Pythias
Slide Images Display Northwest History
Founders of the Society
Contributors

X copies available

Only 1 left

Books from Conventions 2010 and 2018

Both books are 9.5" x 8"

Price: **Limited Quantity Available**

1 Book $10 + shipping of $7.25

2 Books $20 + shipping of $7.25

Contact Larry at: designerlc@comcast.net Payment to Ron Easterday-Treasurer, Magic Lantern Society, upon payment books will be shipped.

Editorial

The stage is set for this issue as Terry's Tips address the vocal presentation of your show, the "voice in the dark", an aspect often overlooked by presenters busy with selecting and projecting slides. We are all grateful to Terry for his practical and knowledgeable advice.

Our thanks also go out to Carrie Lenz Thoburn for sharing her researches into her family history. Interesting facts about the family structure as well as details of the trials and tribulations of running Riley Brothers' lantern slide business together with its American connections. It is wonderful to have a 'human face' attached to this important family in lantern history.

Another important person in lantern history was George R(obert) Sims. You will learn much more about his connection with our hobby when you read Richard Crangle's review of 'Pictures of Poverty', the newly published book by Lydia Jakobs. Richard is well qualified to review this important book as he is the author of numerous articles and papers on magic lantern subjects and is co-editor of several books, including the Encyclopedia of the Magic lantern. He also runs the Lucerna magic lantern web resource site.

The Life Model sets of slides based on the ballads of G R Sims really awakened the consciousness of the plight of the poor and needy in Britain. We learned from Carrie's research that life model slide sets were also produced in USA. If you have such a set please contact us!

Thinking back to Terry's 'Voice in the Dark', we still remember giving a show to an elderly ladies' church group and waking them all up with 'She was drunk, mad drunk, was Mollie, the night that I saw her first'! George R Sims had a flair for the dramatic and the life model lantern slides are still very popular with collectors and audiences alike.

It has been suggested that the subject of our cover resembles a 'Wheel of Fortune' - well, if you enjoy trivia, let me ask you - in which century do you think Bingo originated? And in which country? Now, be honest, did you know the answers before you read the article on Magic Lantern Bingo? The decadence of the Bingo sessions - and then there were the Dance Marathons, but that is another story revealed here. Perhaps a future Convention should include these features?

One final trivia question - which breed of dog did Sims favour?

Slide 2 of 'The Matron's Story',

"But Molly was worse than any - she staggered across the place and picked up a brass-bound hymn-book and aimed at our chaplain's face..."

Contents

Editorial 1
President's Message, Forthcoming Events, Society Officers 2
Magic Lantern Bingo - David Evans locates a strange slide 3
Riley Family Lineage - Carrie Lenz Thoburn unravels some of the mystery 13
Convention latest 18
Pictures of Poverty - Lydia Jakobs' new book on George R Sims reviewed by Richard Crangle 19
Breker's latest auction sale - gems from the sale room 23
Terry's Tips - Terry Borton continues his series to help you with presentations 26

President's Message

This will be my final report as president of your society – our bylaws appropriately ensure periodic turnover of the presidency. The pandemic years so far have changed our level of in-person activity, but I'm pleased the society has continued to make progress:

A rejuvenated *Magic Lantern Gazette,* published thanks to the efforts of David and Lesley Evans, and many of you who have contributed to articles, together with an occasional *Research Supplement,* published thanks to the longtime efforts of Kentwood Wells

A consistent monthly electronic communication – the ePub, edited by Larry Cederblom, containing up-to-date news and member communications

Approval and filing of revised Articles of Incorporation and Bylaws with the State of Washington (currently pending their action), and preparation of a registration with the Internal Revenue Service

Preparation for a delayed 40th anniversary convention: ***Forty Years of the Magic Lantern Society – Looking Back and Looking Forward!*** -- scheduled for Tuesday, October 18 through Thursday, October 20, in Cleveland

We'll have a short business meeting at the convention, and circulate member ballots by email to address that business:

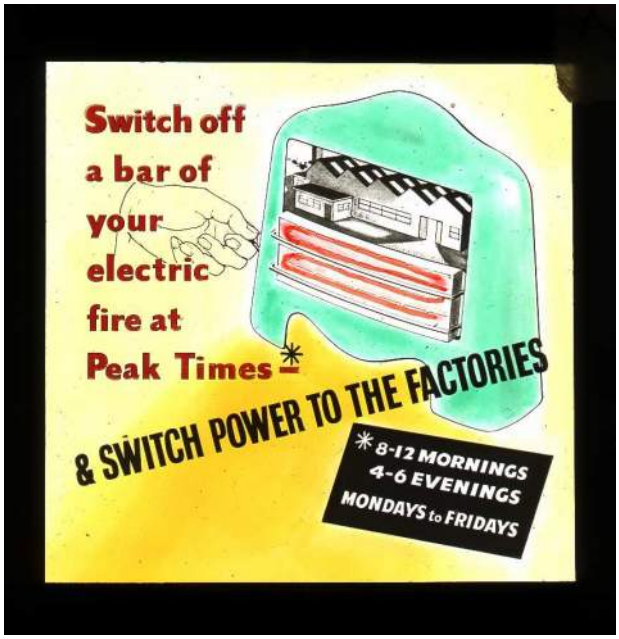
Election of board members (nominees for the 5 board positions include continuing board members Karl Link, David Evans, Ron Easterday, and me, and new member Matt Schnittker)

Setting the dues level for next year. Our dues have been $40 per year without change since 2006, and current income is not keeping up with costs of printing and postage. The board is proposing an increase to $50 per year, with the hopes that we will be able to hold or increase membership levels to continue to provide the current level of service

It's been four long years since the society gathered together its membership, so we're looking forward to seeing as many of you as possible in Cleveland next month for an opportunity to renew friendships, buy items at the sales tables, and to learn more about the magic lantern era. A special thank you goes to Larry Rakow, our convention host, whose work has made the convention possible.

Brian Rogers

President, Magic Lantern Society of the US and Canada



Officers of the Magic Lantern Society of US & Canada

President: Brian Rogers
411 Discovery Road, Port Townsend WA 98368 Ph: (907) 460-0969 (Cell)

Vice President: Karl Link
31 Windrush Valley Road, Fairport NY 14450

Treasurer: Ron Easterday
20382 12th Ave NE, Poulsbo, WA 98370

Secretary: David Evans

Editors: David & Lesley Evans
4920 Bench Road, Cowichan Bay BC, V0R 1N1 Canada
E: mechmusicmuseum@aol.com

Research Specialist Editor
Kentwood D. Wells
451 Middle Turnpike
Storrs, CT 06268
Ph: (860) 429-7458
E: kentwood.wells@uconn.edu

Magic Lantern Bingo

David Evans discovers a Phenomonon

By the 1930s the novelty of magic lantern shows was wearing off – they had been around in many places and venues from the early 19th century – but there were still venues in which the lantern was frequently used – the church hall and the movie theater. Spiritual uplift was provided in many churches by the pastors and clergy from Bible stories, often dramatised and often with wonderful quality coloured slides, even complete church services with music, readings etc were available from slide rental agencies well into the first half of the 20th Century.

In movie theatres of course the Brenograph machine that most of the larger venues had could be used for all sorts of amazing effects, including forthcoming attractions and advertising slides.

The large locations needed to make substantial amounts of money in order to cover their operating costs, so how did they do it? Many methods were being given consideration and some new approaches were being devised in the 1930s, often with the intention of raising funds for the local charities or sometimes simply to make a profit.

What was to prove one of the most profitable of fund-raising attractions was Bingo Night, which is still happening to this day of course.

Did you know that Bingo began in Italy about 1530?

Bingo as we know it today is derived from a 1920s county-fair game in the United States. A stall run by Hugh J. Ward featured a game called Beano, which was very similar to the bingo we play today except that players used beans to cover the numbered spaces.

The design of the standard bingo card, and the most significant effort to propel the game to global popularity, came from New York toymaker, salesman and game entrepreneur, Edwin S. Lowe. After seeing the game at carnival circuits, Lowe re-created it at home and played it with his friends. The game was well-received, and Lowe quickly decided to begin producing a boxed edition to sell across America. At first only a dozen or two numbers were used and the cards had only a small selection of numbered squares, so the game was not very challenging, until Columbia University math professor, Carl Leffler created more than 6,000 distinct bingo cards. According to an urban legend, the process drove Leffler insane.

American bingo cards can be designed in many different patterns. Sometimes one is required to fill squares that make a design instead of a column, row, or diagonal lines. Each space in the grid of the American version contains a number except for the middle square, which is designated as a "free" space.

Bingo is still one of the most popular games at fundraising and charity events. The first recorded charity games were played in 1930 at weekly fund-raising events played in the basement of a Catholic church in Wilkes-Barre, Pennsylvania.

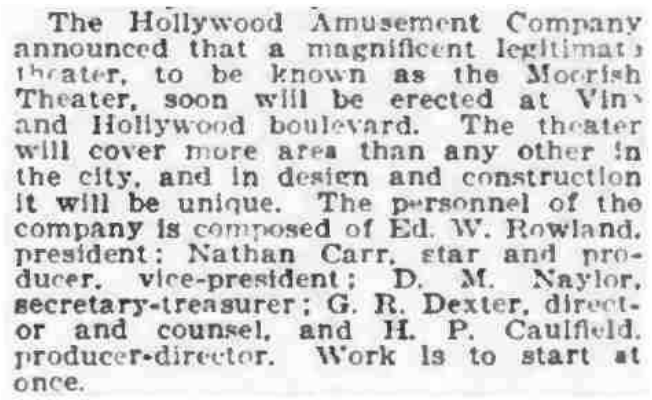
The game grew and became a major attraction throughout the world and large scale businesses became involved in its production and operation.

Where could you seat a great many people? Hundreds or even thousands of them? In a movie theater of course! At the start of a Bingo session, for a couple of dollars, each 'punter' would be given a card or 'ticket' to complete as the numbers were called and the first one to complete their card would be the winner, with quite a substantial prize offered, and somewhat smaller prizes for the next few places. The rather challenging job of Bingo Caller was also somewhat tiring after a few sessions, but in 1936 the Hollywood Amusement Company, based in Chicago, came up with a novel new device that made the whole game more interesting – the on-screen number calling machine. Not that it called the numbers, but it did project them on the movie theater's wide screen so that all participants could see clearly.

US Patent number 2042604 (figs 5A & 5B), applied for on July 8th 1935, describes just such a device. It consists of two glass plates, one of which has the letters of the alphabet around its periphery, which can be made to revolve by means of a 4-pole electric motor in such a way that when it stops, one letter is directly opposite the end of a fixed pointer. The motor is started and stopped by means of a push switch located on a box (27 in the diagram). The patent was granted on June 2nd 1936. A further patent application was filed on August 10th 1936 for a similar device but with slight improvements. This was granted on February 2nd 1937. The point was made that the device can

be changed and altered to suit other applications – for use in a Bingo situation obviously numbers would be required rather than letters.

The Hollywood Amusement Company, based in Chicago, operated a chain of movie theaters, but staged other events at their venues too. Large theaters had large operating costs and it was desirable to supplement the movie income. They gradually expanded their empire, opening a new venue in 1924 - Fig 2.



The Hollywood Amusement Company announced that a magnificent legitimate theater, to be known as the Moorish Theater, soon will be erected at Vine and Hollywood boulevard. The theater will cover more area than any other in the city, and in design and construction it will be unique. The personnel of the company is composed of Ed. W. Rowland, president; Nathan Carr, star and producer, vice-president; D. M. Naylor, secretary-treasurer; G. R. Dexter, director and counsel, and H. P. Caulfield, producer-director. Work is to start at once.

Fig 2: from The Billboard trade magazine, November 1924.

Whilst searching for items about this company, I came across this from 1935, as an example of other types of events at the Hollywood Amusement Company's locations:

On September 28, 1935, the Hollywood Amusement Company opened a dance marathon/walkathon in Yakima (in Yakima County, Washington) at the Playland Park Arena. Dance marathons were human endurance contests in which couples danced almost nonstop for hundreds of hours (as long as a month or two), competing for prize money.

No Rest For the Weary

Dance marathons were an American phenomena of the 1920s and 1930s. The contests, in which teams of dancers remained in motion around the clock with just 15 minutes each hour allotted for rest, were popular with Depression-era audiences who had time on their hands but little money. As was customary in dance marathons, the Yakima contestants were composed of seasoned professional marathoners and a smattering of local hopefuls.

Twenty-five cents bought a ringside seat to what most audiences thought was true human drama, hope, and misery. In actuality the contests were nearly always somewhat rigged, and hopeful amateurs rarely if ever lasted the distance. The professional marathoners who usually won were known admiringly as "horses" because of their strength and ability to endure the rigors of the contest.

The Yakima show, like most dance marathons, consisted of a daytime "walking show" in which contestants shuffled around the arena, sleeping on each other's shoulders as often as possible. Care was taken to ensure that the sleeping ("lugging") partner's knees did not buckle: Knees on the ground brought instant disqualification.

Playland Arena had a seating capacity of 2,000. The contestants performed full-out during the evening hours, dancing to the music of Mickey's Syncopators. Radio station KIT broadcast from the marathon daily. Each night the increasingly exhausted marathoners were put through derby races and treadmills, during which contestants were often chained or tied together.

"Very little heat (excessive cruelty and pressure designed to work the audience into an emotional frenzy) is being used by Head Floor Judge Fred Carter," reported the entertainment trade publication, *The Billboard,* of the Yakima show, "as derbies and treadmills produce plenty of enthusiasm among the audience" (November 23, 1935).

Will You Marry Me, Again?

Another dance marathon staple was a public wedding. Professional marathoners, who invariably knew each other before the show started, usually pretended (for the benefit of the audience) to meet, court, and fall in love during the marathon. Public weddings, with the audience as congregation and fellow contestants as attendants, elicited gifts from local merchants for the happy couple and standing room only crowds. Some marathoners married each other in show after show, divorcing between shows. Sometimes a "mock" minister (whom the audience believed was legitimate) performed a ceremony for couples who were in truth already married to others. Professional marathoners Buddy Gannon and Velma Lewis were married during the Yakima dance marathon.

By November 16, "after 980 hours of grueling derbies and treadmills," three couples and two solo dancers remained on the dance floor (*The Billboard,* November 23, 1935). Twelve days later,

on November 28, 1935, husband and wife team Frenchy Boisjolie and Chad Alviso claimed the $500 first prize. The $250 second place prize went to Buddie Harrington and Bob Fields. Harrington and Fields had teamed up during the final days of the contest following the disqualification of their respective partners.

Walkathon Stars Doris Hartpence and Warren Boswell from Indianapolis

Information from Paula Becker, published in Humanities Washington in the 1990s

The practical device (Fig 3 and front cover) consists of a metal framework that supports the glass discs, four pole pieces and the rotating pointer attached to a box that contains the control circuit and the hand operated switch.

The number disc (Fig 4) can be imagined projected on to a movie screen at perhaps ten or more feet in diameter, where it would be perfectly visible to the contestants, though there would probably have been a caller as well.

Fig 3

Fig 4: The rotating number disc, registering against the fixed hand.

June 2, 1936. E. S. KING 2,042,604

PROJECTOR SLIDE

Filed July 8, 1935

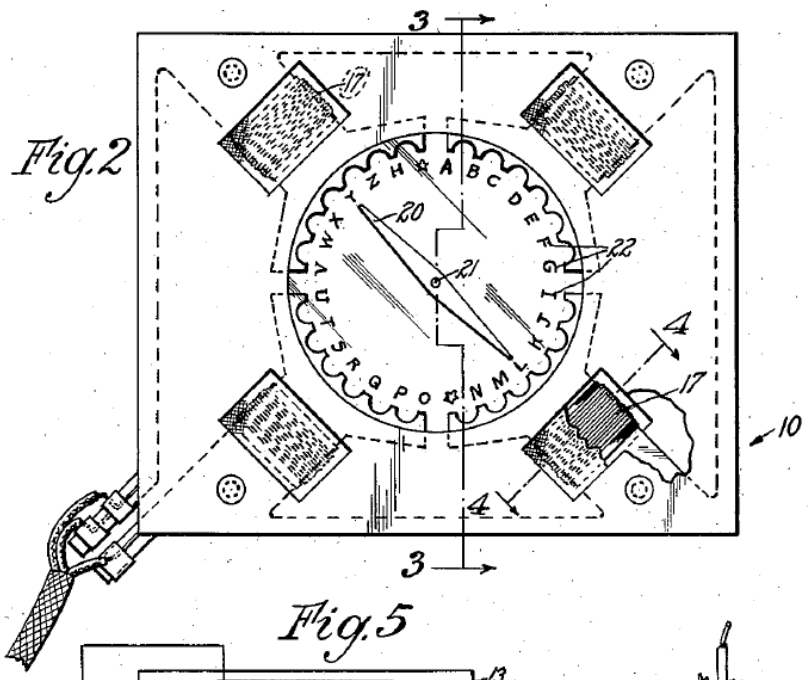


Fig.2

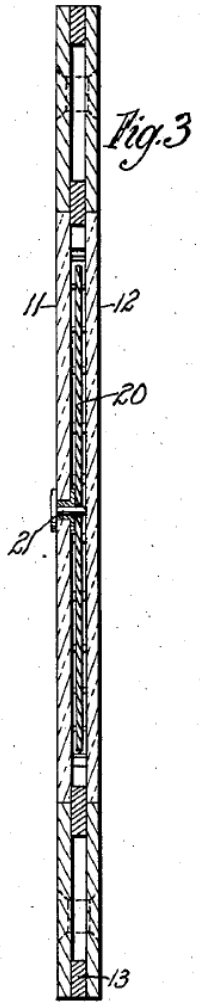


Fig.3

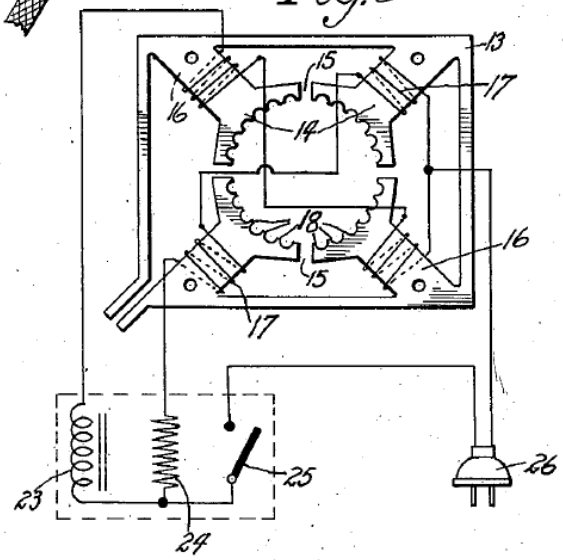


Fig.5

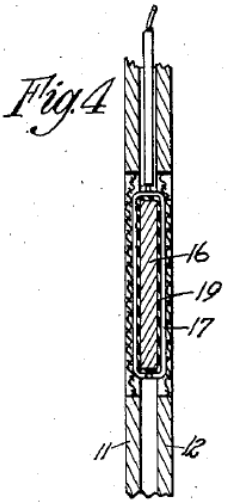


Fig.4

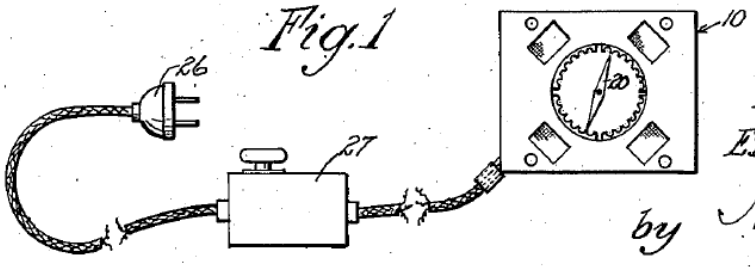


Fig.1

Inventor
EDWARD S. KING
by Henry Heck
Attorney.

Fig 5A

UNITED STATES PATENT OFFICE

2,042,604

PROJECTOR SLIDE

Edward S. King, Chicago, Ill.

Application July 8, 1935, Serial No. 30,225

7 Claims. (Cl. 273—141)

The invention relates to projector slides and particularly concerns a slide where a hand or spinner is caused to rotate and the movement of such spinner may be observed upon a screen.

It is an object of the invention to provide a slide of the type set forth which is of simple and inexpensive construction and yet efficient in operation.

A further object aims at providing a slide wherein the spinner is electrically operated.

A still further object aims at providing a slide wherein the spinner plays over a series of graduations or indexes, there being means to cause the spinner to come to a dead stop opposite an index after the spinner ceases to be actuated.

Other equally important objects will become apparent from a perusal of the invention, which comprises the means described in the following specification, particularly set forth in the claims forming a part thereof and illustrated in the accompanying drawing, in which

Fig. 1 is an elevational view of my improved device and associated parts.

Fig. 2 is an enlarged front view of the slide proper.

Fig. 3 is an enlarged section on the line 3—3 of Figure 2.

Fig. 4 is a section on the line 4—4 of Figure 2.

Fig. 5 is a front view of the armature employed for actuating the spinner.

Referring to the several views in the drawing, the slide generally designated by 10 comprises two rectangular transparent plates 11 and 12, which may be of glass or any other transparent material suitable for the purpose for which they are intended. Interposed between the transparent plates is an armature 13 which is of the same configuration as the transparent plates but is provided with stamped out portions to provide poles 14 which are separated by air gaps 15 and are integral with arms 16 stamped out from the armature 13.

The armature 13 has wound around its arm 16 field coils 17 which are interconnected as will be readily seen by reference to Figure 5. Attention is called to the fact that the poles 14 are provided with teeth 18 for a purpose hereinafter referred to. The field coils are insulated from the arm 16 by a layer of insulation 19. A hand 20 adapted to be used as a spinner is secured to the plate 11 by a pivot pin 21 which is adapted to rotate between the poles 14 in the interspace between the transparent plates 11 and 12.

The spinner 20 at its ends is juxtaposed to a circle of graduations or marks 22, which marks are adjacent to the teeth of the poles but are placed on the plate 11 or 12. The armature 13 constitutes a stator whereas the spinner 20 constitutes a rotor so that when a field of rotating magnetism is created by the stator the spinner 20 is caused to whirl or rotate and upon the magnetic field ceases to exist, the hand will stop dead in a position where its ends are adjacent to the teeth of opposite poles. The field coils 17 are connected in series through an induction coil 23 and in the circuit is provided a resistance 24 and a switch 25 whereby the circuit is closed and opened at will. The circuit also contains a plug 26 which is inserted in a socket constituting the source of electrical energy. The induction coil 23, the resistance 24 and the switch 25 are mounted in a box 27, and for convenient handling of the device. In use the plug 26 is inserted in a socket not shown whereupon a rotating field of magnetism is set up in the field coils provided the switch 25 has been closed, and upon opening of the switch 25 the circuit is opened, the magnetic field ceases to exist and the hand 20 will remain in a position whereby its ends are held to point toward diametrically opposite teeth of opposed poles, so that the hand comes to a dead stop at the predetermined point and does not sway or oscillate. In this dead stop position, the hand points exactly to certain graduations 22.

The device may be used as a chance device or gaming apparatus, and when inserted in a projector the light rays playing upon the screen will enable visibility of the movement of the hand or spinner on the screen, and will furthermore show an exact dead stop of the spinner opposite two diametrically opposed graduations.

The drawing shows a preferred embodiment of the invention, but other modes of actuating the spinner may be used. I, therefore, do not wish to be limited to the details of construction and arrangement as shown, but wish to claim my invention as broadly as the state of the art permits.

I claim:

1. A stereopticon slide comprising a pair of spaced parallel transparent plates, a rotor constituting a hand pivotally secured to one of said plates and capable of rotation between said plates, and electrical means provided in the interspace between said plates for causing said rotor to rotate.

2. A stereopticon slide comprising a transparent plate, a rotor constituting a hand pivotally secured thereto, an induction motor secured to said plate and causing said hand to rotate.

3. A stereopticon slide comprising a pair of

Fig 5B

spaced transparent plates, a rotor constituting a hand pivotally secured to one of said plates and capable of rotation between said plates, and electrical means arranged between said plates to cause rotation of said hand.

4. A stereopticon slide comprising a pair of spaced transparent plates, a rotor constituting a hand pivotally secured to one of said plates and capable of rotation between said plates and an induction motor arranged between said plates for causing rotation of said hand.

5. A stereopticon slide comprising a pair of parallel spaced transparent plates, a rotor constituting a hand pivotally secured to one of said plates for rotation thereon and a stator arranged between said plates to constitute said hand as a rotor.

6. A stereopticon slide comprising a pair of spaced parallel transparent plates, a rotor constituting a hand pivotally secured to one of said plates and capable of rotation between said plates, electrical means for causing said hand to rotate, and means for causing said hand to come to a dead stop at predetermined points.

7. A stereopticon slide comprising a pair of spaced parallel transparent plates, a rotor constituting a hand pivotally secured to one of said plates and capable of rotation, an induction motor between said plates actuating said hand, and means for causing said hand to come to a dead stop at predetermined points.

EDWARD S. KING.

Several versions of Bingo were available by the early 1930s, including Movie Bank and Lucky Strike (Fig 6). Material for both variations could be obtained from the Hollywood Amusement Company, together with one of the wheel slides. The authorities were less than enthusiastic about the whole idea.

Cards. Hollywood Amusement Company, 346,390; May 25; Serial No. 386,210; published Mar. 16, 1936.
Cards and games, together with boards and equipment, Playing. F. C. H. Müller, 347,587; June 29; Serial No. 388,403; published Apr. 20, 1937.
Cards and slides for an amusement game. Hollywood Amusement Company, 348,533; July 27; Serial No. 390,453; published May 18, 1937.

CLASS 22

Games, Toys, and Sporting Goods

Ser. No. 397,364. HOLLYWOOD AMUSEMENT COMPANY, INC., Chicago, Ill. Filed Sept. 13, 1937.

MOVIE BANK

For Cards and Slides for an Amusement Game Played in the Manner of Bingo.
Claims use since Jan. 5, 1937.

Ser. No. 397,849. HOLLYWOOD AMUSEMENT COMPANY, INC., Chicago, Ill. Filed Sept. 27, 1937.

Lucky Strike

For Cards and Slides for an Amusement Game Played in the Manner of Bingo.
Claims use since Jan. 7, 1937.

Fig 6: From the 1937 Trade Mark Directory listing (from the US Patent Office).

Opinions seem to have been divided, depending on the State's law and the date of the action (see Figs 7 - 11).

Plans War on 'Bank Nights'

HACKENSACK, N. J., Jan. 14.—Prosecutor John J. Breslin of Bergen County announced today he would take steps immediately to prosecute theatre managements which operated a "bank night" or any other form of lottery after Monday. Mr. Breslin said he had been notified today by Chancellor Luther A. Campbell that an application for an injunction, restraining the prosecutor from interfering with the "bank nights" in theatres, had been dismissed because the applicants had failed to press the suit to a hearing.

Fig 7: From the New York Times January 15th 1938.

Movie 'Bank Nights' Upheld

Special to THE NEW YORK TIMES.

GREENWICH, Conn., April 3.—Movie "bank nights" were declared legal in Greenwich in a decision handed down today by Judge L. Paul Burke in the Greenwich town court, who found Henry C. Dreyer, manager of the Pickwick Theatre, not guilty on two counts of conducting a lottery and ordered him discharged.

Fig 8: From the New York Times April 4th 1936.

'BANK NIGHTS' BARRED BY FARLEY AS LOTTERY

Mails Denied to Denver Company Which Has Patented Plan

WASHINGTON, April 15 (AP).—Postmaster General Farley, ruling today that "bank nights" are a lottery, barred Affiliated Enterprise, Inc., of Denver, and its officers from further use of the mails.

Mr. Farley acted on the recommendation of Solicitor Karl A. Crowley, who left his post today to enter the Texas Governorship race.

A recent audit of the Denver firm's books by postal inspectors showed a gross income of $1,250,000 in two years, the Postoffice Department said. Emmett Thurmon, general counsel for the corporation, asserted at a hearing here last January, however, that operating costs ran as high as 90 per cent.

Farley named Charles U. Yaeger and Rick Ricketson, officials of Affiliated Enterprises, as originators of a patented plan under which the concern sold licenses to thousands of motion picture theatres, hotels and stores throughout the country since 1935. The licenses permitted these businesses to hold bank night according to the Yaeger-Ricketson plan.

Under that plan, a person participating in a bank night drawing enters his name and address in a "register," receiving in return a numbered slip. At the drawing, all the stubs are mixed and the winning number drawn.

Substantial cash prices are paid winners provided they are present and many theatres regularly hold bank nights as a weekly or semi-weekly attraction.

Counsel for the Colorado corporation argued at the hearings that a bank night was not a lottery because, although it involved an element of chance and paid cash prizes, it did not require participants to purchase tickets. Peter John Connolly, a department attorney, asserted, however, that compulsory registration of participants was a technical "consideration" and, therefore, bank nights were lotteries.

Fig 9: From the New York Times, April 16th 1938.

Outlaws Movie 'Bank Nights'

HARTFORD, Conn., July 23 (AP).—Today Superior Court Judge Carl Foster ruled theatre "bank nights" in Connecticut illegal. Acting in a test case, Judge Foster fined David Magliori, manager of a Windsor Locks theatre, $13. Mr. Magliori, arrested in January, was arraigned on three counts of violating the general statutes. "The sole question is whether the act of the accused constituted a violation of the statutes," Judge Foster said. "The accused claims that transaction was an advertising scheme. If so, it is not, therefore, permissible under the law."

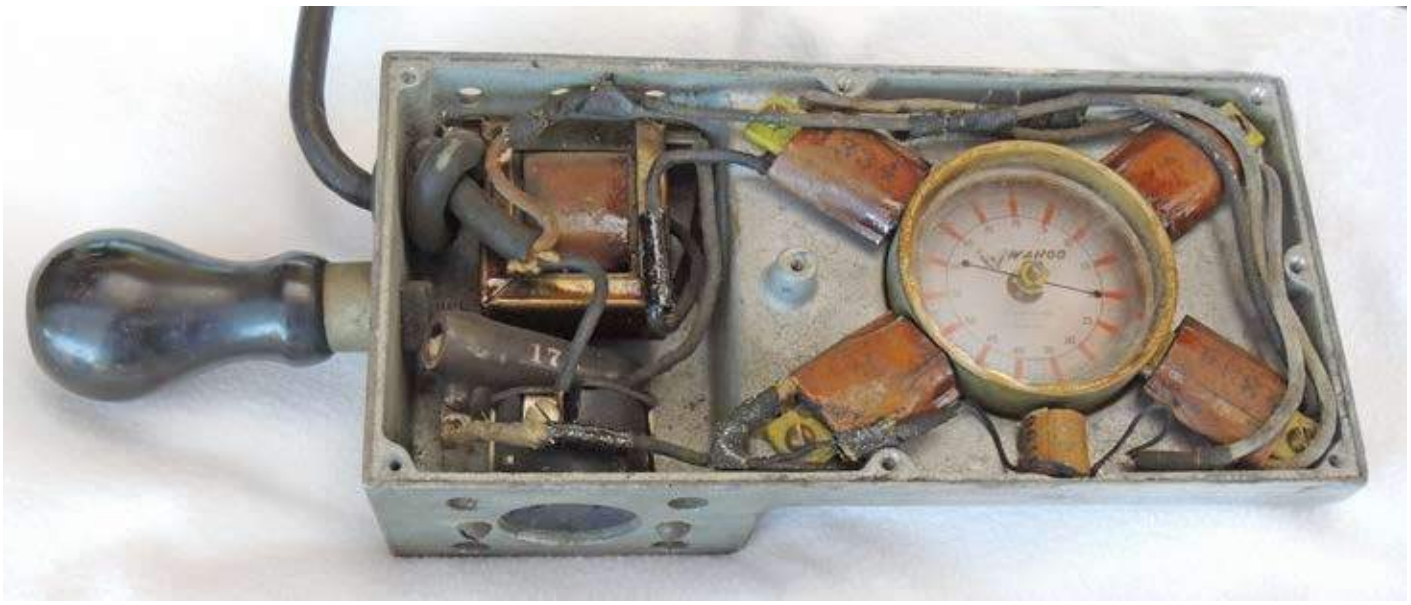
Fig 10: From the New York Times, July 24th 1937.

Bars Kansas Movie Bank Night

TOPEKA, Dec. 12 (AP).—The Kansas Supreme Court ruled today that a "bank night" scheme practiced by some Fox theatres in Kansas is prohibited by the State's anti-lottery laws. Under the plan, cash prizes are given at drawings.

Fig 11: From the New York Times, December 13th 1936

No doubt a similar furore occurred over the Lucky Strike version, though there were 'Lucky Strike' clubs set up which may have circumvented the rulings. These continued well into the 1960s - see below.



The interior of the projecting bingo disc, showing the four poles of the electric motor and the arresting electromagnet, at 6 o'clock directly below the disc. The circular hole at bottom left is a plug socket in which the start switch would be plugged in - a push-button switch on a length of electrical cord for the operator to start the random motion of the disc. The operator would have no control over the stopping position.

I have yet to service the device, so at present do not know if it actually functions!

Instructions To Operators
THIS OPERATES ON 110 VOLT A. C. ONLY
This slide requires careful handling as it is very delicate. For 1000 watt or arc type stereopticon machines, 5 sheet of mica should be inserted between the slide and the lamp house. When the projector is used as the stereopticon, an electric fan should be turned on the slide after it is put in the projector and before the arc is lit. This should be done to prevent the glass from cracking, due to excess heat. Under no condition should this slide, after being removed from the stereopticon, be laid on anything cold. It should immediately be placed into this cardboard container.
HOLLYWOOD AMUSEMENT COMPANY, Inc.
831 S. Wabash Avenue, Chicago, Illinois, U. S. A.

(Left) The original cardboard protection cover that slides over the glass disc. It recommends using a piece of insulating mica inserted between the slide and the lamp house when using arc lamps or incandescent lamps of 1000 Watts or above, indicating that it was intended to be used in a large venue requiring powerful projection apparatus.

(Right) Notification in The Billboard, a weekly theatrical digest review of the Show World, November 29th 1924 edition. No doubt bingo was on offer upon occasions!

The Hollywood Amusement Company announced that a magnificent legitimate theater, to be known as the Moorish Theater, soon will be erected at Vine and Hollywood boulevard. The theater will cover more area than any other in the city, and in design and construction it will be unique. The personnel of the company is composed of Ed. W. Rowland, president; Nathan Carr, star and producer, vice-president; D. M. Naylor, secretary-treasurer; G. R. Dexter, director and counsel, and H. P. Caulfield, producer-director. Work is to start at once.

The Masonic Building, Rushville, Indiana.

The Masonic Building, Phoenix Lodge #62, 330 North Main Street, Rushville, Indiana, dates from 1915. The Masons occupied the second floor while the ground floor was the Princess Theatre, as well as a bowling alley and Post Office. In 1918 the theatre expanded into the bowling alley space. The Princess Theatre remained open until the 1990s. In 2014 the Masons moved out and the building was sold to the City of Rushville. Current plans are for Ivy Tech Community College to move into the ground floor, and the Princess Theatre to be restored, while the upper floors will become the new city hall. This was where the projecting bingo slide was found recently, during restoration work on the theatre.

The Grand Lodge of Indiana Free & Accepted Masons (F&AM) was established on January 13, 1818 at the Schofield House in Madison, and is the governing body today for nearly 400 Masonic lodges throughout the state. There is no national or international administrative body for the worldwide Masonic fraternity. Most countries have a single grand lodge of their own, but in the United States, each state has a major grand lodge that oversees its jurisdiction.

In addition, most states share their jurisdiction by agreement with a second organization commonly referred to as a 'Prince Hall Affiliated' grand lodge. Indiana mutually recognizes the Most Worshipful Prince Hall Grand Lodge of Indiana, and the members freely share fraternal cooperation and inter-visitation.

Masonic lodges are operated independently in their local areas, but the Grand Lodge assists them with different programs and membership initiatives. Each lodge is part of creating the legislation that guides the operation of the fraternity.

The local lodges (sometimes referred to as the blue lodge, symbolic lodge or craft lodge) gather together at two required annual meetings of the Grand Lodge of Indiana. In January of every year, they meet for their annual Founders' Day event. Founders' Day is a celebration of Freemasonry and is an instructional, educational and fellowship meeting. The Annual Communication each May is the business meeting of the Grand Lodge of Indiana when legislation is proposed and voted upon, and when Grand Lodge officers are elected and installed.

The offices of the Grand Lodge of Indiana are located in downtown Indianapolis on the first floor of the Indianapolis Masonic Temple at 525 N. Illinois Street.

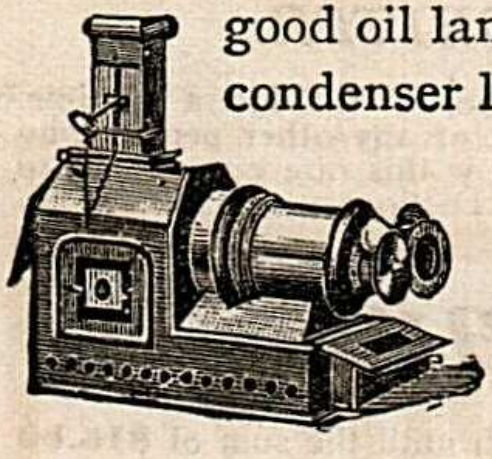
The Phoenix Lodge #62 and the Princess Theater prior to restoration.

The Princess Theater in the 1990s.

The original interior of the Princess Theater.

A Grand Christmas Gift.

Why waste money on toy Magic Lanterns, costing $5 to $15? At such prices neither a good oil lamp, nor objective lense, nor condenser lense can be furnished.



For $50 we sell a complete outfit, good for the parlor, the church, or the lodge, composed of the celebrated Preastantia 4-wick oil lantern, with 25 exquisite views. We add a double lightning carrier, which keeps a picture on the screen all the time, and a thick 9-foot square white screen (Horrick's imported cloth).

The complete outfit expressed to any part of the United States for $50. Every item guaranteed and money refunded if not exactly as represented. Thousands of slides on hire. Large catalogue and 60 photogravures 20 cents. Other literature free.

RILEY BROTHERS,

16 Beekman St., New York.

(Bradford, England.)

Riley Family Lineage

by Carrie Lenz Thoburn, great-granddaughter of H.P. Riley, with additional information from David Evans

Joseph Riley, *(1838 - 1926), born in Bradford, Yorkshire, England; married Hannah Jowett in Sep 1862;*

Herbert Jowett Riley *(1863 - 1941) (eldest son of Joseph Riley) b. 31 May 1863; married Minnie Matthews on 12 Aug 1890 He died on 29 Nov 1941;*

Herbert Percival "H.P." Riley *(1891 - 1969) (eldest son of H J Riley) He was born on 27 Oct 1891 in Guisley, Yorkshire, England; married Anita Ruth Leake on 18 Sep 1919. He died on 10 Oct 1969.*

H Percival Riley, circa 1960

Joseph Riley and his son Herbert Jowett Riley

Joseph Riley was born in 1838 in Bradford, Yorkshire, England. In 1862 he married Hannah Jowett and they had two children: Herbert Jowett, born in 1863; and William, born in 1866. Hannah died in June 1868, and in 1872, Joseph married Mary Elizabeth Mann. Joseph and Mary had seven more children. Joseph founded the Riley Brothers lantern business around 1887, working with his sons Herbert Jowett and William.

Joseph's eldest son, Herbert Jowett Riley, married Minnie Matthews in 1890, and they had two children while still living in England: Herbert Percival and Gladys Elaine. In 1894, when the US branch of the Riley Brothers business was failing and in dire need of attention, Herbert and his family emigrated from England to New York to manage the US office. In April 1896, a third child was born in New York: Maurice Bertrum, "Bertie." Herbert (and presumably his family) were naturalized as US citizens that same year.

Herbert Percival "H.P." Riley

The collection of glass slides and equipment were passed down through the family from Herbert Percival Riley, the grandson of Joseph Riley, who had founded the Riley Brothers lantern slide business. H. Percival was born in 1891 in Yorkshire, England, and emigrated from England to the US in 1894 with his parents. He lived in New Jersey as a child, and then in New York until he died in 1969 at age 77.

"H.P." or "Percy" as he was known professionally and personally (respectively), married Anita Ruth Leake in 1919, and they had three children: Ruth, my paternal grandmother, was born in 1920; and twins, Herbert Donald "Don" and Ambert Douglas "Doug" were born in 1924.

Within the glass slide collection was a printed card, "H. Percival Riley, Expert Stereopticon Projectionist," and some of the projection equipment appears to be from the 1920s-30s. In the 1920 Census, H.P.'s occupation is listed as "stereopticons, own shop," and in the 1930 Census, his father Herbert's occupation was "retail merchant, lantern slides." (In 1930, H.P's occupation was listed as "salesman, dictating machine.") So it appears that Herbert and H.P. continued into the 1930s to carry on the family glass slide projection business that his grandfather Joseph Riley had founded.

From 1925-1955, H.P. worked for the Edison Company, eventually attaining a high level position within the Ediphone Division (source: NY Times). He was President of the New York Chapter of the National Office Management Association in the 1940s and was presented with an award (Fig 3). In 1947, he was awarded the William Henry Leffingwell Key, from the Office Executives Association of New York, for "outstanding efforts in the management field" (source: NY Times). In the final years of his life, he was a Vice President at the Standard Statistics Company, a subsidiary of Standard & Poor's.

Percy was also a devoted Christian, involved with the New York Bible Society and Christian Endeavor, served as President of the Greater New York Sunday School Association, and served as Sunday School superintendent of Gospel Baptist Church in Richmond Hill, NY, for 41 years.

Fig 2; HJ (ringed, top left) at the New York Ediphone Sales Conference on January 3rd 1938.

The Connection to Thomas Edison and the Edison Pioneers

H P and fellow Edison workers enjoyed a special dinner at the Ediphone Sales Conference in New York on January 3rd 1938 (Fig 2). The Ediphone was a development of Edison's cylinder phonograph, which was first produced as a dictation machine using tinfoil sheets in 1877, the concept of recording musical entertainment did not manifest itself for some years after that. The Ediphone was what became the standard office dictation ('Dictaphone') machine until the 1960s, having been developed in 1918.

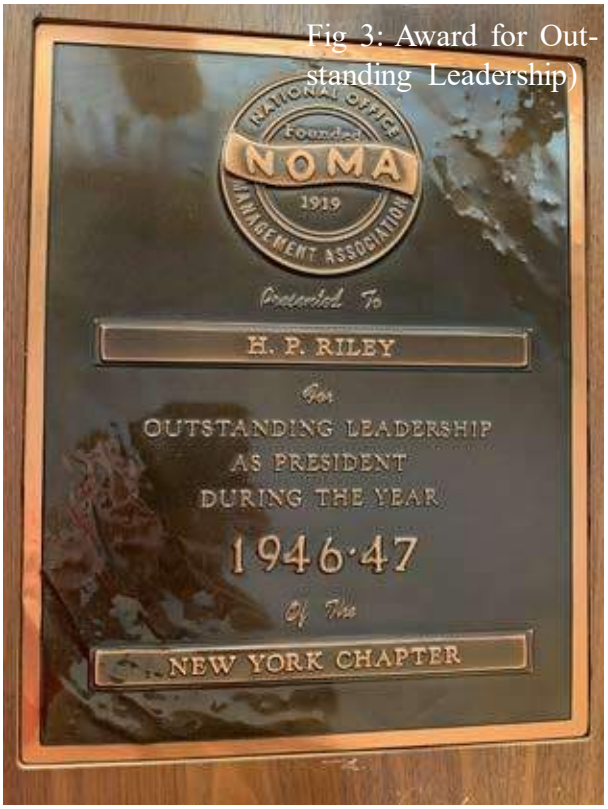


Fig 3: Award for Outstanding Leadership)

Riley and Movie Production

From page 14 of *The Chronicle of the Cinema,* edited by Robyn Karney,

> "1894: New York, 5 February: Jean Acme LeRoy has organized the first projection of Thomas Edison's films with his Marvelous Cinematograph. The private session took place in the back room of the Riley brothers' optics and magic lantern shop at 16 Beekman Street."

It is noteworthy that Herbert's son, H.P., who was only two years old at the time of that 1894 projection session, later went to work for the Edison Company in adulthood. Furthermore, H.P. and his wife Anita were present at the 33rd annual meeting of the Edison Pioneers at the Hotel Astor on 10 Feb 1951 (see photograph). According to *Wikipedia*, Edison Pioneers was an organization founded in 1918 and composed of "former employees of Thomas Edison who had worked with the inventor in his early years. Membership was limited to people who had worked closely with Edison before 1885." Was there, perhaps, an ongoing professional relationship between the Rileys and the Edison Company in those early years around 1894 – a relationship that extended Edison Pioneers membership to the Rileys more than 50 years after that private session on Beekman Street? Or it may be merely happenstance that H.P. began working at Edison 31 years after the Beekman Street session, and perhaps his invitation to the 1951 meeting was because of his high level position with the Edison Company.

The 33rd Annual Meeting of the Edison Pioneers, held on February 10th 1951.

Other Notable Facts

According to family lore, Herbert's daughter Gladys hand painted glass slides with images of the life of Christ; however, none of these were found within the collection, so they may have been damaged or lost, or they may have found their way to another family member many years ago.

Herbert's brother and Joseph's second-born son, "Will" or "Willie" Riley, became an author, and wrote the best-selling novel *Windyridge* in 1912, as well as several other novels and a memoir, *Sunset Reflections*. In the early 2000s, I encountered a whole shelf of Riley books in a used bookstore in Haworth, Yorkshire, England, and the bookseller was very familiar with the author, who had lived in a nearby town.

More about the early days of the Riley Brothers magic lantern business, from the autobiography *Sunset Reflections,* by William Riley

From Chapter IV:

"We had become accustomed to life in our new environment and were well settled there when the 'divinity that shapes our ends' made a move in a way that at the time had no significance for any of us. Father bought a 'Magic Lantern.' …he now suggested to Herbert and me that we should join him in raising sufficient money, by means of public lecture-entertainments, to cover the cost of maintaining a child in the Orphanage for the period of a year. The scheme gave him the role of lecturer and assigned to us boys the job of operating the lantern. …There was no lack of engagements, and many schools and Societies in the small towns and large villages within easy reach of Shipley sought and secured our services. The slides we bought were uncoloured photographs; but I wanted coloured ones, and I set to work to discover the processes by which the change could be effected. It was work after my own heart and I practised and experimented until I became proficient. This made our 'Illustrated Lantern Lectures' still more attractive, and it had an unlooked-for result. …Father was quick to foresee possibilities of a lucrative side-line to his business and he now took us boys into consultation. …The venture was an immediate and outstanding success, and it soon became evident that it would have to be conducted on a national scale…

Our catalogues and lists were now being widely distributed not only in our own country, but in the Colonies and in the United States of America, with the result that a promising shipping-trade began to develop. It was this success that was to bring us very near to disaster.

We had secured a number of very good orders from customers in the United States; and one of these purchasers, a retired minister of religion, wrote enthusiastically about the possibility of lucrative business in his country. The suggestion made an instant appeal to father's ambitious spirit and stirred him to what was surely ill-considered action…

Indeed, results appeared to justify his optimism, for orders came in such number that, with father's encouragement, agents were appointed in half a dozen States, and we made large shipments of valuable goods. Reckless credits were allowed…

It was not very long before father began to fear, and then to realise, that a mistake had been made. The individual sums owing to us in all the States were comparatively small, but they were numerous and were not being paid… Our agent was in New York, and his ignorance of the law and of business procedure soon became evident, but he was buoyed up by hope. When the position became really serious, father decided that one of his sons must go out to New York and make his home there, and that the incompetent agent must be dismissed.

But which of his sons? There was really no choice: it would have to be his eldest son Herbert, who was the only one who would have consented to go. By this time Herbert was the father of two children, but the adventure appealed to both him and his wife. He had been trained in the Stuff-business and had no actual knowledge of the working of one like mine, but he had, as father put it, 'a head on him'; so in 1894 he took his family to New York and did his best to grapple with a very troublesome situation. He quickly reached the conclusion that all the agencies would have to be closed except the one in New York City. This was done, and very large sums had to be written off as bad debts. Two years later, father went over to New York himself, and on his return could only inform his sons that the Company would have to make the best of a bad job. Herbert remained with the New York branch until his death, many years later, when the business was closed.

In England, however, everything was going well; but it was tragic that the profits we made were to a great extent off-set by our heavy losses in the United States."

From Chapter VII:

"When we left our Baildon home and returned to Bradford, my father's position and prospects were good. He had paid back all the money he had borrowed and had accumulated a capital of some twenty thousand pounds – no inconsiderable achievement in such a short space of time. Unfortunately, however, his business was almost exclusively with the Near East…

Other disasters followed: The Turko-Grecian War; bank suspensions in Beirut; chaos in Constantinople. As no money was coming in from these sources heavy overdrafts at the bank became necessary, and my father's life was shadowed first by the fear, and then by the certainty, of bankruptcy….

My father's interest in the Company with which I was associated now passed to his bankers, and the manager took his seat on the Board. For a long time my father had taken no active part in the business, for after that unfortunate experience in the United States he was content to let us go our own way.

He was sixty-four years old when this trouble overtook him and he was to live for twenty-four more."

Additional Information

"Who's Who of Victorian Cinema", by David Copeland, https://www.victorian-cinema.net/riley.php provides some information and a book with the same title, edited by Stephen Herbert and Luke McKernan (BFI, 1996) has an extensive section on the Rileys:

RILEY, Joseph (1838-1926), William (1866-1961), Herbert (1863-?), Arnold (?-?) and Bernard (?-?)

"Lantern-slide dealers who entered the cinema business in its first months. Bradford (UK) 'stuff' dealer Joseph Riley bought a magic lantern for his two eldest sons Herbert and William, and the three gave shows for charity before setting up in the lantern-slide business. By the turn of the century the Riley catalogue listed l500 slide sets for sale or hire, and numerous lanterns. William, who ran the business - advertised as "The Largest Lantern Outfitters in the World" - was later joined by brothers Arnold and Bernard. In 1894 Herbert emigrated to New York where he managed the Riley brothers' US office. Family legend later related that William was invited to Paris to see the Lumière Cinématographe, and shortly afterwards the Rileys, enthused by living pictures, acquired the rights to Cecil Wray's 1896 Kineoptoscope projector. They manufactured the ma-

chine and advertised it in the Era as "Steady as Lumière's. No breakdowns. Most portable and the most perfect known". There were two basic versions: one designed to fit into the slide-stage of a standard magic lantern 'an advantage possessed by no other apparatus'; the other, with its own lens unit, which fitted in front of the lantern.

ln June 1897 the Rileys introduced their Kineoptoscope camera, again from the original designs of Cecil Wray, which basically comprised an adapted projector mechanism. They also began to produce their own 75ft films. The first may have been *The Three Macs* (May1898), a comedy routine described as 'cigar business'. Four months later came a number of slapstick films including *'Wearie Willy in the Park, or The Overfull Seat'*, *'The Nursemaid's Surprise'* and, later, others produced in conjunction with Bamforth of Holmfirth. On 24 October 1898 the Rileys gave a royal command cinema show at Balmoral Castle, Scotland, which included a number of their own productions: *Highland Dances*, *March Past of the Black Watch* and others made specially for the occasion. That same year they were offering to sell or rent (a significant early example of this practice) films to purchasers of their projectors.

In 1902 Joseph Riley's stuff business went bankrupt. The lantern-slide business continued, but was wound up soon after the start of the First World War. Bernard was killed on active service; Arnold carried on for a while as Riley Brothers (l914) Limited", but eventually left the trade. With the publication in 1912 of *Windyridge*, William Riley became a best -selling novelist and survived another half a century."

References

Barnes, *The Beginnings of the Cinema in England* (vols. 1-4)

Colin Gordon, *By Gaslight in Winter* (London. Elm Tree/Hamish Hamilton, 1980)

More about the original Riley Brothers lantern business, from the *Encyclopaedia of the Magic Lantern*, edited by David Robertson, Stephen Herbert and Richard Crangle, published in 2001 by the British-based Magic Lantern Society (and kindly transcribed for me by Lindsay Lambert):

"*Slide and lantern manufacturers in Bradford, England, c. 1887 - 1914. The business was founded around 1887 as an offshoot of Joseph Riley's successful textile business, to provide an occupation for his sons Herbert and William Riley. The latter became the driving force of the Riley lantern business, which was initially based in Cheapside, Bradford, then moved to larger premises in Godwin Street in 1894 and again to Westgate Colonnade in 1907. At its height in the mid-1890s the business also boasted a branch in New York managed by Herbert, with agents (mainly clergymen) in seven cities across the USA. Riley's business was mainly supply rather than manufacture, selling lanterns, slides and equipment through their Bradford shop and following the common practice of selling other manufacturers' products labelled as their own. However, they did produce slide sets, mainly lectures (from negatives bought from missionaries and other photographers travelling the world) and apparently some Life Model work was created in their own premises. Some of these sets were imported into Britain from their American branch. They also ran a very successful slide hire operation, carrying a vast stock of slides from all the major manufacturers. A large proportion of this stock survived and is now in private collections. Riley's catalogue for 1908 lists some 1,500 slide sets, giving an invaluable illustration of the range of slide subjects in commercial circulation during their period of activity. Riley collaborated with a number of companies in various areas of the lantern trade, including a celebrated cooperation with Bamforth & Co. in making films around 1898-9. The firm was an active participant in the early motion-picture boom in Britain, but seems not to have maintained this activity for more than a few years. The business also diversified into non-lantern areas such as 'home bath cabinets' and furniture. William Riley was a staunch methodist, and his slide business remained close to those leanings, with religious and instructional subjects always at its core. By the early 1910s hire to Sunday schools and churches seems to have been Riley's mainstay, and when this business dropped at the outbreak of the First World War the company declined rapidly. A younger brother, Arnold, restarted the business as Riley Brothers (1914) Ltd, but without great success. William subsequently enjoyed a career as a popular novelist, and published his memoirs, including a brief description of the lantern business, shortly before his death in 1961.*

RILEY—H. Percival on October 10, 1969, beloved husband of Anita R. (nee Leake), loving father of Ruth Lenz, A. Douglas and H. Donald Riley. Devoted brother of Gladys E. Hyde and Maurice B. Riley also survived by 11 grandchildren & 1 great-grandchild. Reposing at the Simonson Funeral Home 119-04 Hillside Ave, corner of Lefferts Blvd Richmond Hill until Monday at 5 PM then to the Gospel Baptist Church, 129th St & 97th Ave, Richmond Hill where services will be conducted at 8 PM. Funeral from the Church Tuesday at 12:15 PM. Interment Ocean View Cemetery, Staten Island, NY. In lieu of flowers donations to the New York Bible Society in his name will be appreciated.

HP Riley's Death was recorded in the New York Times of October 1969.

Addendum to

Experiments with Magic Lantern Illuminates

(Published in the MLG Volume 34, No. 1.)

By Ron Easterday

Add to Bibliography:

Davidson, John A

Magic Lantern Optics:

Their History and Development 200 B.C. to 2004 A.D.
(MLG vol 22 no 4 pages 3-20)

This article is more about optics, as the title says, than illuminates, but is a detailed source of technical information.

The Society Convention - Cleveland OH, October 18th.

From Convention Organiser Larry Rakow:

Facilities have been booked, the program has come together, and attendees are actively securing their rooms at the conference site, the Glidden House in Cleveland's cultural center, University Circle. The 19th Convention of the Magic Lantern Society of The US & Canada will take place Tuesday, Wednesday, and Thursday, October 18-20, culminating in a magic lantern extravaganza open to the public at the Cinematheque, one of Cleveland's most popular and best-equipped movie theaters.

Frankly, we anticipate a smaller convention than in years past. The lingering reality of COVID has naturally limited attendance in a Society with many older members. We'll be taking all necessary measures to ensure the safety of participants, requiring vaccines and boosters and even encouraging masking and social distancing, if necessary. Thankfully, we're secured a large room for presentations and no-one, I'm certain, will feel crowded. In the unlikely event of another national emergency, we'll act appropriately and fully refund all fees (though we're living in hope that that will not be necessary).

There will be an emphasis on magic lantern presentations and showmanship this time around, with numerous opportunities to present and sharpen dramatic skills. Among the formal presentations will be ones on Temperance & Prohibition, The Importance of Good Timing, Disney Slides, the Magic Lantern at the NY World's Fair, Arctic Exploration, the Kaleidoscope, the Phantasmagoria (and much more!). Tuesday will be set aside for rehearsal, collegial interaction, and pick-up performance possibilities. While we're foregoing our traditional magic lantern auction, there will be sales tables each day with the promise of rare and remarkable items for sale.

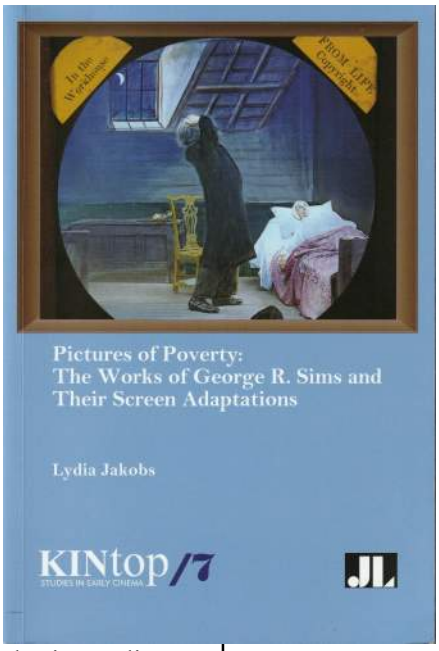
You should have received a registration packet by this time. If not, please contact Ron Easterday at rleasterday@comcast.net. Registration fees go up on September 17, so confirm beforehand and save some bucks. There are still a few rooms available at the Glidden House. Call Geneva at the front desk at 216-658-4262 and identify yourself as a member of the Magic Lantern Society for a discounted rate.

Looking forward to seeing you in Cleveland in October!

Please abide by the rule to the left...

Pictures of Poverty

The works of George R Sims
by Lydia Jakobs
Reviewed by Richard Crangle



At a time when social inequality is back in all its ugliness (if it's ever really been away), in ways which some of us, at least in Britain, had mistakenly imagined to be things of the past; a time when our social welfare system has been dismantled and returned towards one which seems to offer more or less explicit punishments for being 'undeserving' poor; a time when people can find themselves begging on the street for reasons that may amount to little more than bad luck; there's one lurking question which gives this book and its subject more relevance than ever. *Where is George R. Sims now that we need him!*

Most people today have never heard of the journalist, playwright, poet and man-about-town George Robert Sims (1847-1922) – but in his day he was a genuine celebrity, at least in Britain. Unusually he was also a celebrity with a social conscience, something to say about it, and a platform to say it from which he used to the full. There may still be a low-level awareness of a few of his works – perhaps the risqué parody version of 'In the Workhouse: Christmas Day' sung by soldiers in the trenches in *Oh! What a Lovely War* is the best-known example – but most of his prolific output of verses, articles, stories and plays is now unknown outside the special interests of cultural historians.

George R. Sims around 1884 – portrait photo by Walery of London.

Which includes, of course, some of us Gazette readers: anyone interested in 19th-century British lantern slide production, and especially Life Model slides, will have at least a passing acquaintance with Billy's Rose, In the Signal Box, The Magic Wand or one of the numerous other slide sets based on GRS's socially-aware balladry. One of the earliest works I encountered in beginning to explore the strange and wonderful lantern slide world was Arthur Calder-Marshall's *Prepare to Shed Them Now* (1968), filled with Sims' well-above-average ballad verse, accompanying slide illustrations and a brief biography of the man himself. But apart from that volume and a couple of similar reproductions in Mike Smith and G.A. Household's *To Catch a Sunbeam* (1979), as far as I'm aware there has been no full-length serious study of Sims and his work, least of all in relation to its adaptations into other media.

But now there is. Lydia Jakobs' long-awaited book, an adaptation of her PhD thesis defended at the University of Trier in 2019, goes a very long way to giving Sims and his work some of the wider recognition they deserve. It's not a biography as such, though it opens with a very useful short outline of Sims' life and career; instead it does pretty much what it says in the subtitle, concentrating on how his work fitted into the culture and concerns of the time, and particularly the ways in which GRS's poems, articles and plays were translated into lantern slide sets and cinematograph films. Perhaps the way that most slide collec-

tors or researchers become aware of Sims (this was certainly my own route) is through the Life Model genre: one of several useful appendices to Pictures of Poverty is a list of 47 known slide sets from the 1880s and 1890s, and 39 film adaptations between the 1900s and 1920s, based on Sims' work. It's sometimes tempting to refer to 'Sims slide sets', but strictly there's no such thing: there's no direct evidence that Sims himself was directly involved in their creation, apart from an assumption that the slide makers probably came to some financial arrangement with the author or his publishers, both of whom were far too commercially canny to allow free 'borrowing' of their intellectual property.

Image adaptation from print to slide: (top) 'Mrs O'Flannigan', illustrated by Frederick Barnard from Sims' How the Poor Live (1883);bottom 'Mrs O'Flanaghan', slide 8 of Outcast London; or How the Poor Live (Lecture: 40 slides, York & Son, c. 1884).

Lydia Jakobs Coll.

There's quite a bit of background and set-up in the book before we get to the media adaptations themselves, which helps a lot in understanding the context of the slides and films when we do arrive there. Besides establishing who Sims was and roughly what he did, there are discussions of Victorian culture in general, especially depictions of poverty in its publications, engravings and photographs; of Sims' treatment of social deprivation in his journalism and other publications; and of modern research resources that cast light into this area, particularly some intelligent and critical discussion of the pros and cons of digitised newspapers (including the refreshing conclusion that "digital resources produce the best research results when used alongside more traditional archival resources" (p.243)). All of that serves as important preparation for and background to the final, and longest, chapter, which presents case studies of three typical Sims texts: his 1883 series of articles (later published in book form) How the Poor Live and two of his ballads, 'In the Workhouse' (1877) and 'The Road to Heaven' (1882).

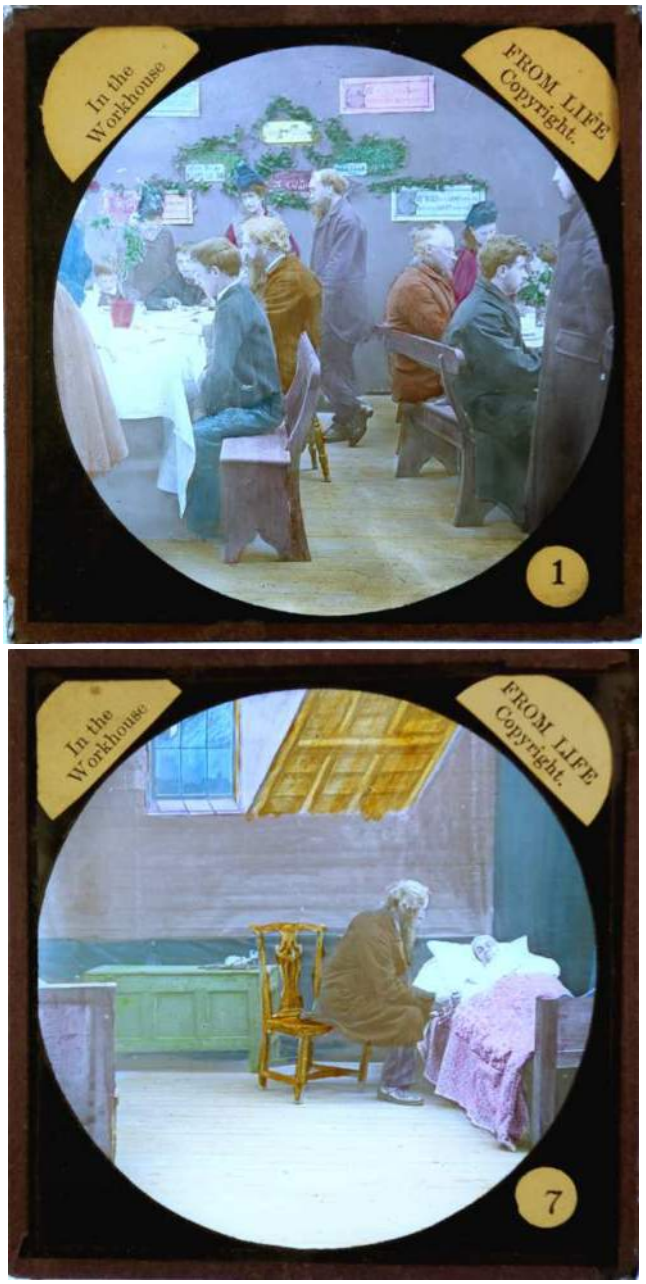
As pieces of research and presentation, these three case studies are exemplary in their thoughtfulness and attention to detail – 30 pages for How the Poor Live and around 50 for each of the recitations. In each case there's a close discussion of Sims' original publication, then examination of the slides and films arising from it, with comparison between different slide images, original illustrations and other visual sources. The amount of illustration is generous, and the reproduction very fine, with many of the slides rendered as half-page colour illustrations giving a richness of detail not always possible in printed reproduction.

And – unusually for scholarly treatment of lantern slides, which is all too often done in a superficial way by people more interested in other subjects – this is all written up carefully and knowledgeably, in very smooth readable prose that packs in a lot of information but also cares about its subject. Perhaps in a few places this involves recitation of things that may be familiar to those of us foolish enough to think we know everything there is to know about Life Model slides, but actually Lydia's clear approach to the subject and her wide-ranging research make this a fresh account that (to speak for myself again) gave me some new ways of thinking about these familiar subjects. I daresay film scholars would find some of

the same effect as well. Which is exactly what a book like this should be doing – proper scholarship ought not only to show how much knowledge has been gathered, but just as importantly how much scope there is to learn more.

Pictures of Poverty is a scholarly book (that's meant as a compliment), and also in places mildly 'academic' in its tone and language; that's only to be expected in something that originates as a successful PhD thesis from a leading research university. So everything is carefully argued and backed up with references – if you're allergic to footnotes or words of more than four syllables you may want to consider vaccination before venturing in. But I wouldn't say it's excessively so: Lydia writes and argues clearly and readably without over-theorising or hiding behind jargon. If sometimes you have to think a bit about the relevance of the point she's making, it's worth it for the insights the contextual information gives you when you reach the descriptions of the slides and films, which are possibly the main reasons why a person of a lantern persuasion would come to this book in the first place.

The book's conclusion – a short chapter nicely titled 'Perspectives' – ties together most of what has gone before in considered and open-minded ways. The opening chapters' discussions of representations of poverty as 'picturesque' (i.e. slightly romanticised) or 'authentic' (gritty realism) come back with a different emphasis once we've spent some time looking at Life Model slides and considered how they were used and how their audiences reacted. For example there's a very pertinent comparison with travel slide sets: "descriptions of 'hidden' poverty (in workhouses, slum buildings and common lodging-houses) presented a strange and foreign environment to audiences unable or unwilling to gain first-hand knowledge" (p. 239). Illustration of the lives of unfortunate people with painted backdrops and ragged costumes isn't simple or straightforward – perhaps the best trick of Sims' use of the verse ballad form in the first place is to employ words and rhythms that sound simple to raise complicated issues and situations, and for me at least the Life Model treatment of his work does something similar in pictures. The situations that slide producers like Bamforth and York (among others) tried to recreate may look, to our knowing and 'sophisticated' modern eyes, rather crude and clunky, but think a little further and there are often some profound questions being raised by what is shown.



Contrasts in Christmas Cheer: (top) Slide 1 and (bottom) Slide 7 of In the Workhouse (recitation: 9 slides, Bamforth).

Banham Coll.

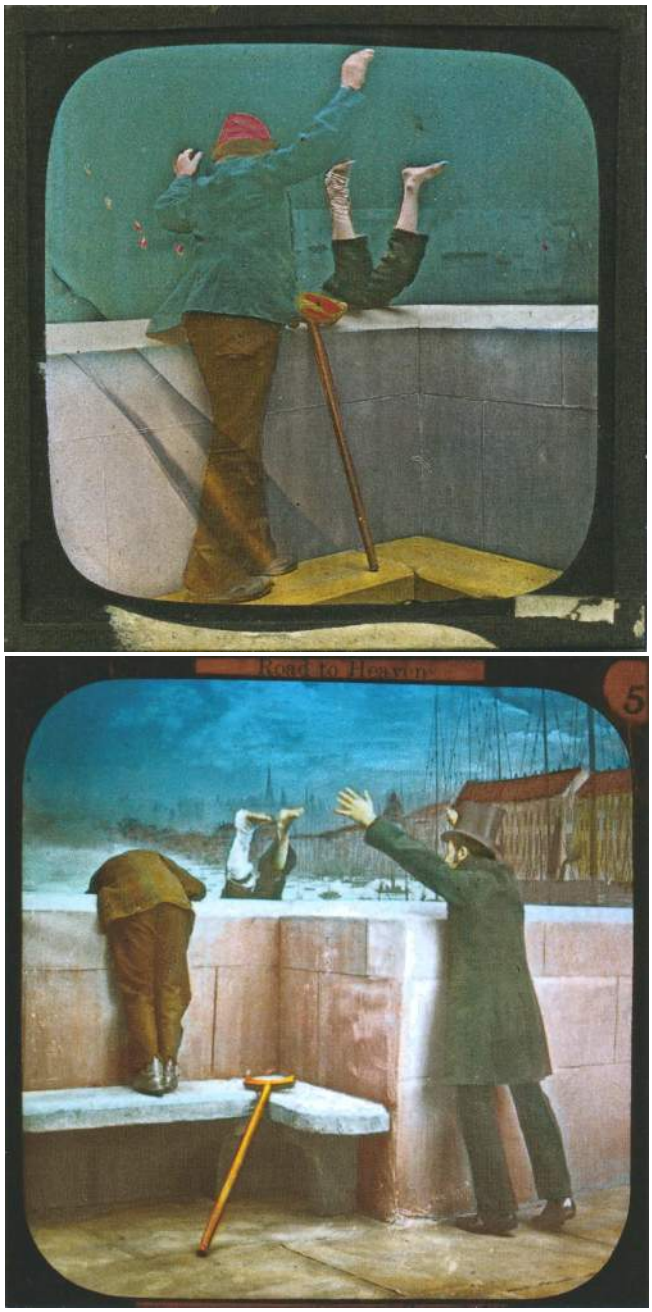
Looking at popular culture(s) of the past, especially the British 19th century, often involves discovering with something approaching pleasure that 'they', the primitive dwellers of the past, are really pretty much like 'us', in all our clever modern sophistication. It's relatively easy, and not always very interesting, to point out similar concerns (celebrities, royalty, sport, international disputes…) in the news and features content of Victorian media which are similar, or at

least parallel, to those of our own time. But – and for me it's quite an important 'but' – there's one essential element clearly missing from our modern culture, and it's the kind of media-based social criticism produced by Sims and a few of his contemporaries. 'They' could express genuine social concern in widely distributed and accessible forms; could ask intelligent questions about what was going on in society (and/or going wrong, depending on one's point of view); and could at least hope to reach an audience who were willing and able to listen and consider changing things. For all our media channels, 'we' no longer seem to have good mechanisms for doing those things.

As far as Lydia's book is concerned, this is probably an unintended consequence, but it's a strong one. I doubt if throwing sidelights on 21st-century British social politics was really part of the intention when she set out on researching her PhD or converting it into this book – but history is strange and sometimes surprising in the way it can tell us more about 'now' than 'then'. You can like Sims' social-concern ballads, or not; you can also either appreciate the (possibly) moving visual style of the Life Model or film adaptations, or dismiss them as clumsy and mawkish. But what you can't do, I suggest, is find any clear present-day equivalent of them in any medium, either in the popular appeal of what they set out to do or the amount of impact they succeed in making. Certainly there are modern pieces of work that express concern about social issues – perhaps the films of Ken Loach, in a very different way, front up to the same general set of problems that Sims tackles – but they can hardly be described as mainstream culture and don't feature in the popular press or other media.

Why and how society in general has lost contact with this type of awareness is, of course, a much bigger question and beyond the scope of Lydia's book or this review – but one of the many positive things Pictures of Poverty does is to encourage us think a little about whether, and how, we need contributions to our social and political debates (such as they are) like those George Sims made to the same discussions in his own time. In that respect alone, if nothing else, Lydia's work does Sims and his legacy a great good service.

Richard Crangle, Exeter, July 2022



Two versions of the same shocking moment: (top) Slide 5 of The Road to Heaven (recitation: 6 slides, Bamforth, 1880s), Cinémathèque française; (bottom) Slide 5 of The Road to Heaven (recitation: 9 slides, Bamforth 1891).

Private Coll.

Lydia Jakobs, *Pictures of Poverty: The Works of George R. Sims and Their Screen Adaptations*
KINtop Studies in Early Cinema – vol. 7
John Libbey Publishing Ltd, Herts, UK, 2021
Paperback: ISBN 0-86196-752-0, £31.00 (US$39.00)
276 pages, 57 black & white and colour illustrations.

Breker's Next Auction Sale of Photographica and Film

September 16th 2022

Our member Uwe Breker is shortly holding another of his amazing auctions of Classic cameras, photohistorical treasuries and collector's items from the 180 years of the history of photography and the early days of the moving image and its optical prehistory - Classical photography, Historical photo & movie literature, Publicity - and much, much more!

The 111 lots include some amazing and early examples of wet-plate cameras and photographica which may be perfect to add to someone's collection, but maybe the magic lantern and stereoscopic items might be of more direct appeal to our members.

Amongst a number of stereoscopic viewers and early images, Lot 119 is a beautiful example of a burr-walnut Deluxe Stereoscope for 9 x 18 cm (3 1/2" x 7") images, made by the London Stereoscopic Company about 1870. The estimate range is $400 to $600.

Lot 215 is a fine example of a Carlo Ponti Mégalétho-scope viewer with images on a table stand. The estimate range is $3500 - $4500.

Amongst the lanterns, Lot 418 is a most unusual metal example by Johann Falk of Nuremberg, arranged so that the lens unit could be attached to the side instead of the front - possibly for viewing opaque images. Estimate in the $220 - $350 region.

An Italian lantern by A. Salmoiraghi, Milan, circa 1900, comes with an assortment of slides, many of Italian subjects, and is expected to make $200 - $300. It is Lot 221. (Fig ??).

A nice example of an English mahogany and brass lantern, Lot 219, is expected to make $600 - $800. It comes with a good brass oil lamp.

For those interested in images, a very rare early portrait of a lady is on offer as Lot 115. It is a stereoscopic Daguerreotype by Antoine Claudet of London, circa 1855. It appears to be in a good state of preservation. It is estimated at $900 to $1400.

On a larger scale altogether, Lot 242, this early cinema projector by Gaumont and Elge, Paris, has a movable lamp housing with projection device for showing 10.5 x 10.5 cm slides, hand-cranked

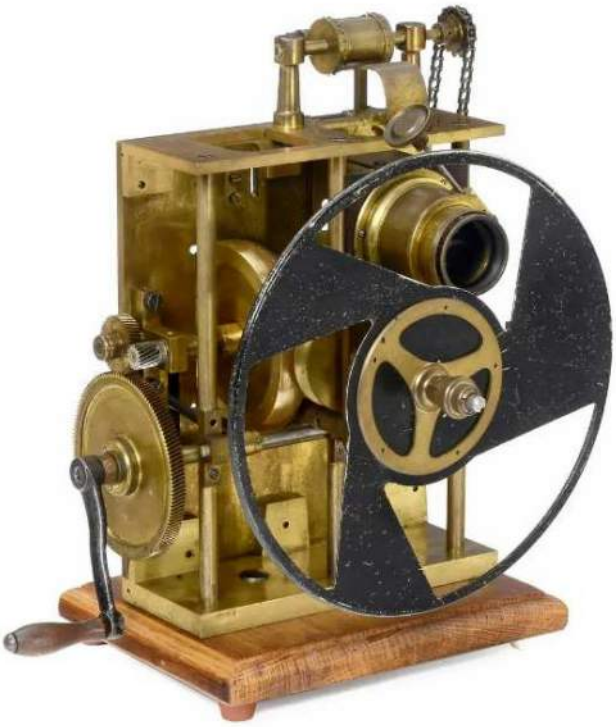
mechanism, working projection head no. 1440 with Maltese cross and fire-protection drums for 400-meter film spools, rear gear-train marked "System Demeny ELGE, Paris", rare AEG limelight lamp in lamp house, rotating shutter, Pathé Fluor 75 mm cine projection lens and Pathé 150 mm slide lens, on adjustable cast-iron projection stand with bipod base, with Gaumont lettering. - Note: The brass gears built into the head indicate a date of manufacture shortly after 1900. A film projector from the early days of cinema in Europe.

It is estimated at $1500 - $2000.

There are several other cinema and other film projectors including two Pathé Kok examples, one for 22mm film and the other for 35mm.

Even earlier is this Pathé Film Projection Head c. 1900, Lot 243, estimated at $600 - $800.

By Pathé Frères, Paris, the brass construction has a Maltese cross gear-train, pre-wind sprocket-chain drive and rotating shutter still without frame adjustment. - Note: One of the first projection heads from the Pathé Frères company (founded in 1896) and the basis of all later Pathé cinema heads. Due to the excessive wear-and-tear in cinema and theater use, projectors began to be supplied in steel from 1906. The brass head offered here is a rare witness to early industrial cinematography in France.



The sale may be viewed online at

https://www.liveauctioneers.com/catalog/258736_165th-photographica-and-film-day-1-of-2

where you may register to bid and then do so from the comfort of your own home!

The saleroom can arrange shipping.

Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article continues a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

 # 10. The Voice in the Dark

I think the experience of a voice in the dark is powerful and primal. It goes back to the unborn child, listening in the womb to its mother's voice, and to prehistoric caves, where the young sat in the dark, watching flickering shadow screens as the hunters told their tales.

I've experimented with having several voices in a magic lantern show - different people for different characters. I don't think it worked as well as the single voice, and, of course, the more people, the more complications and the more expense.

On the other hand, a single voice, droning on for an hour, can be deadly. If you perform from the lantern, as I do, you're faced away from the audience, so if they're bored you're spared a bit of the audience-reaction pain. But if you could see out of the back of your head, and you're boring, you'd see them, dropping off to sleep, one by one.

How do you make your voice exciting? By using its full range: loudness, speed, character, accent, intensity.

Loudness: Take a look at your script. Is there an appropriate place to be very loud, like the Ghost of Christmas Present? How about very quiet? Tiny Tim? Put all the rest of the show in a range well between the two, so you have the room to move up and down from those extremes.

And yes, a very quiet moment can be a highpoint, as long as the words can be heard. That's why you need a mike, even for a fairly small show. If you're faced away from the audience, and if they're older, with hearing problems, then you have a problem.. With a mike they can hear every word, even when you're whispering. (More on Sound Systems in another Tip.)

Speed: A "drone" is literally a continuous steady sound. You don't want to drone, so vary your speed. When I first started performing I was so nervous that I raced through shows, hoping that something I said would hold the audience's attention. Now I've learned better. I let the script content dictate the speed, and if . . . it . . . needs . . .to . . . be . . . slow . . . .I take my time. (Try reading that sentence several times, varying the speed of different words as you go. See the changing effect?)

On the other hand, sometimes speed lends a sense of excitement. Sometimes I go as fast as I can. I don't worry whether the audience gets every word. I want them to get the sense of urgency, as in this from *Evangeline*:

And then rose louder and ever louder a wail of sorrow and of anger,

As by one impulse moved, we madly rushed to the doorway.

Character: Creating voices that suit your different characters adds a great deal of interest to a performance. I create 8 different characters within *A Christmas Carol.* Male/female, old/young, strong and weak, unctuous and commanding. Seek the soul of the character, and try to create it in your vocal delivery. How do you find the "soul"? Look first to the words in the script that describe his character, or his actions, or his words. Then look at the images. What can you tell from body posture, interaction with other characters, dress, treatment by the artist?

Experiment, and don't get stuck in the most obvious interpretation. Try "casting against type" and see what you come up with.

A character! Try giving him a voice and an accent.

Accent: One of the most useful ways of creating characters is through accents. You don't have to create the accent exactly. In fact, if you re-created a rural Scottish accent exactly, no American could understand you. Rather, you want to give the *sense* of the accent, which is actually a lot easier. You can learn accents by watching movies, and replaying a few scenes several times so that you can imitate what's being said, and how. Or there are some excellent DVDs available on the web. Check out the DVD's and YouTubes of David Allen Stern. He has been an accent coach to the stars, and he can help you learn any accent you need.

One caution about accents: It's easy to slip out of your accent as you go through a story. It helps to maintain continuity to mark the script with a few accent notes to remind you of who you are.

Intensity or Tenor: You can say something "flat," or the same thing can be full of emotion. Avoid flat. I really struggle with a script, especially old poetry chestnuts, to find the emotion and the meaning in the words, especially if hidden by a pounding rhythm as in *The Raven.* Try saying the same lines with different meanings, different intensities, different underlying tenors. Try going way out in the range, and then pulling back in to something that feels more comfortable. You may not use that "way out" interpretation in the show, but you're given yourself more space (and permission) to perform in.

With these simple vocal tools the showman can link one episode to another to create continuity. He can contrast tones to create variety. He can establish a rhythm of sound that creates anticipation, or tenderness, or terror, or humor.

Too much to handle on your own? Try drama classes, That's what professionals do, and they can really make a difference.

Next Time: The Contract

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

Magic Lantern Society of US & Canada (abbreviated to MLS herein) and Editorial Policy.

The MLS Gazette Editors welcome articles, letters and other contributions for publication. They expressly reserve the right to amend or refuse the foregoing if not in compliance with editorial guidelines. Opinions expressed by an author do not imply those of the editors or MLS, who disclaim any liability for errors, omissions, inaccuracies or the consequences thereof.

The MLS and its editors disclaim responsibility for advertisements, product information, warranties and endorsements that are the sole responsibility of the advertiser or contributor, to whom representation must be made.

Committees/Boards of other societies may reproduce or edit MLS publications subject to the permission of the Editors or, in lieu, the President and as confirmed in writing or by email. MLS welcomes reciprocal arrangements. Constructive comments, including the identification of errors, additional material, correspondence etc., are welcome for publication under MLS editorial guidelines. Contributors should ensure that such material does not breach copyright of a third party or that, where appropriate, the copyright holder gives Rights to Publication in whole or in part.

An author's contribution as published by MLS in any form, including on the MLS website (magiclanternsociety.org), will be the copyright of MLS. Contributors have absolute right to retain their intellectual property rights to the material contributed.

MLS will make available any of its published material, subject to the above conditions, for the use of other societies and organizations provided that does not involve a profit motive. MLS therefore wishes to collaborate with other like-minded organizations in research and publication to encourage interest by members of other societies and of the public at large.

Note: As a Society, MLS does not give valuations nor takes responsibility for advice or guidance, nor implies any form of guarantee for the accuracy or consequences arising from information so given.

The Magic Lantern Calendar - Sept. 2022

Events

Sept. 7, 2022, ***Forum Z: Re-do, re-make, re-imagine,*** experimental media archaeology and the power of object-based re-enactment, including magic lantern show, Kulturfabrik Esch-sur-Alzette, 116, Rue de Luxembourg, Esch-sur-Alzette, Luxembourg.

Sept. 9, 2022, ***Sutton Coldfield through a Magic Lantern Lens,*** Special event as part of Birmingham Heritage Week created by members of the Magic Lantern Society, the Assembly Hall at the Townhouse High Street, the royal Town of Sutton Coldfield, B72 1UD, United Kingdom.

Sept. 9-10, 2022, ***Magic Lantern Show,*** 19th century magic lantern show in a contemporary interpretation, Australian Centre for the Moving Image, Fed Square, Melbourne, Australia.

Oct. 18-20 2022, ***Forty Years of the Magic Lantern Society – Looking Back and Looking Forward!*** The 19th Convention of the Magic Lantern Society of the US and Canada, Glidden House, Cleveland OH. Registration is now open – contact

secretary-treasurer@magiclanternsociety.org .

Oct. 22, 2022, ***Magic Lantern Society (UK) Autumn meeting 2022,*** London (members only).

through Oct. 2023, ***Gary Fabian Miller: The Light Gatherers,*** lecture series at the Bodleian Libraries, will include influences of Magic Lantern projectionists. Information at https://visit.bodleian.ox.ac.uk/event/garry-fabian-miller-the-light-gatherers

Dec. 17, 2022, ***Magic Lantern Society (UK) Special Online Event,*** via Zoom, a special pre-Christmas online extravaganza. Information on members page at http://www.magiclantern.org.uk/events/

Exhibits

Through Sept. 27, 2022, ***Persistence of Vision: Animation Toys and Optical Devices from the Laura Hayes and John Howard Wileman collection of the North Carolina School of Science and Mathematics,*** Selections from the largest and most varied collection of its kind in the Southeast. Gatewood Gallery, Maud Gatewood Studio Arts Building, University of North Carolina, Greensboro 527 Highland Ave, Greensboro, NC 27412

Through Sept. 30, 2022, ***From Magic Lantern to Youtube (Renewed),*** Museum Collectie Brands cultuurhistorisch en streekmuseum, Herenstreek 11, 7885 AT Nieuw-Dordrecht, Netherlands.

Through Dec. 2026, ***The Story of the Moving Image,*** includes shadow puppets, Victorian-era magic lanterns, original cameras and more, Australian Centre for the Moving Image, Fed Square, Melbourne, Australia https://www.acmi.net.au/whats-on/story-of-the-moving-image-exhibition/ .

Ongoing, ***The Path to Cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer. https://www.academymuseum.org/en/exhibitions/path-to-cinema

Ongoing, ***From Shadows to Film…and all the magic in between!*** Kent Museum of the Moving Image, Stanhope Road, Deal, Kent CT14 6AD UK https://www.kentmomi.org/

Online

Magic Lantern Performing Group, Improve your skills every other Thursday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

De Luikerwaal Dutch Virtual Museum, https://www.luikerwaal.com/ Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/

Lantern Slides of the Open Spaces Society, The Museum of English Rural Life. 1000 lantern slides from the early 20th century. https://merl.reading.ac.uk/explore/online-exhibitions/lantern-slides-of-the-open-spaces-society/

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com

Life Through the Lens, online exhibit by the Royal Albert Memorial Museum & Art Gallery, https://artsandculture.google.com/story/life-through-the-lens/eAJSnVyn4BS2Jw____

Starry nights: astronomy in the popular imagination, online exhibit through the Science Museum Group collection explores the ways astronomical discoveries and spectacles have thrilled and inspired us. https://artsandculture.google.com/exhibit/starry-nights-astronomy-in-the-popular-imagination/jgIi46ysvZNWJw___

In focus: the development of photography, film, and television, online exhibit from the Deutsches Museum from the magic lantern to cell-phone photos. https://artsandculture.google.com/exhibit/in-focus-the-development-of-photography-film-and-television/LQKiqVxr8yRwJA_

Photo-Drama of Creation Museum, 3D Virtual Museum & Theater, live performances for groups through an innovative videoconferencing system, https://pdocmuseum.org

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.

Classified Advertisements

Wants

WANTED

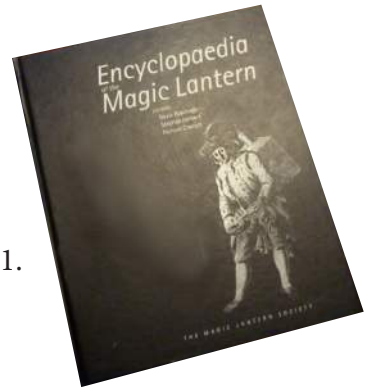
English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell please contact *Mike Smith – kime1944@gmail.com*

Wants

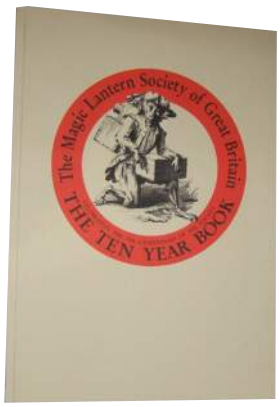
For Sale

Encyclopaedia of the Magic Lantern,



edited by David Robinson, Stephen Herbert and Richard Crangle – published by The (UK) Magic Lantern Society in 2001. Hardback, 360 pages. US$90.

The Ten Year Book



(The New Magic Lantern Journal Vol. 4) – celebrating the 10th Anniversary of the (British) Society. Articles include (David) Robinson on Robertson, the Ron Morris Collection, Optical Toys by Herman Bollaert, the great Dissolving Views at the Royal Polytechnic by W F Ryan, and illustrated partly by Lester Smith's magnificent Polytechnic slides, history of the society, and an article by Leora Wood wells about our MLS OF US & CANADA. Hardback, 80 pages. Many colour images. April 1986. Slight tear to top half inch of spine. US$30.

Both plus shipping at cost. Contact the Editors.

This page available to members for Sales or Wants. Please contact the Editors

PROPERTY OF
HOLLYWOOD AMUSEMENT CO.INC.
CHICAGO, ILLINOIS - U.S.A.
U.S.PAT.NOS. 2042504 & 2069304
MADE IN U.S.A.